teriors, garden scenes, &c. and he referred to the garden scene to the "Lady of Lyons," at Sadler's Wells, in which the stage is covered with a painted cloth imitative of gravel walks, grass plots, shrubberies, &c. producing together a very superior effect. In a snow scene in the "Battle of Life," at the Lyceum, the stage was covered with painted canvas very successfully, and in the "Flowers of the Forest," the scene of a village church, with well-worn paths, &c. similarly treated, was equally skilful and pleasing.

The reader commented upon the fits and starts usual to these matters, stating that the better scenes were exceptions, while the imperfect school retained the predominance. As one of the earliest and most perfect illusions ever depicted, he described a scene, introduced in the opera of "Acis and Galatea." The last scene in the ballet of "Coralia," at her Majesty's Theatre, was also fully described as an eminent example of scenic display.

He then noticed the machinery pertaining to theatres, and recommended the use of painted canvas placed on rollers sufficiently lofty so as to dispense with the series of curved, scolloped, and straight fly borders, ordinarily representing sky, &c. He next reviewed the inconsistencies which occur in scenery, and properties, being of a different period in character and style to that of historical dramas, mentioning a scene in "Lucia de Lammermoor," at the Italian Opera House, Covent Garden. It represents a Norman interior furnished with one chair of modern French style, and one table of doubtful period, the story of the opera being in 1669. He contended that those adjuncts are important, and that if costume, manners, and customs are rendered faithfully, properties should receive equal attention. The progress in matters of costume from the time of Garrick was noticed, and the properties introduced by John Kemble, Planché, and others, were mentioned with encomiums. The increasing taste of actors shewn in careful dressing and wearing apparel with a bearing in accordance with the period represented, was also favourably commended, as displaying research and accurate study of their art. Mr. Dwyer drew attention to the force with which the varieties of colours in dresses may be developed, by having regard to the background and to the position of the actors. An acknowledgment was made of the elevated taste and artistic arrangements which Mr. Macready had frequently shewn in groupings and tableaux, and he concluded with the expression of a desire to find a proper feeling more generally established between the artists, actors, and managers, so that the capabilities of combined talents might produce results at once gratifying, elevating, and promotive of the welfare of the arts.

THE LATE MR. ARCHIBALD SIMPSON, ARCHITECT.

Mr. Simpson, who has contributed conspicuously to the adornment of Aberdeen, his native city, was born in the year 1790; and, at the period of his decease, had nearly completed his 57th year. His father, a respectable merchant, gave him the benefit of a liberal education, at the Grammar School and Marischal College. According to a notice of him by Mr. Ramsay in the *Aberdeen Journal*, he early evinced a decided partiality for the profession of an architect, and was apprenticed to the late Mr. Massie, builder, in this city, and was afterwards, for some time, under the tuition of Mr. Lugar, architect, in London. He subsequently visited Italy, where he spent some time in the study of the monuments of classic art, whether ancient or modern. These studies were accompanied by the careful perusal of the best writers on architecture. His preparatory studies completed, Mr. Simpson resolved to establish himself as an architect in his native city. Although, latterly, eminently successful, his professional career was by no means unknown to early struggles; but from the time he obtained an opportunity of displaying his taste and talents, his business progressively increased, and he at length reached the highest status of his profession. He practised in all styles of architecture—the classic and gothic, the ecclesiastical, institutional, baronial, and domestic. Of these, numerous specimens are to be found. To enumerate them all is impracticable; we give a list of the principal:—In the city of Aberdeen—Marischal College, the Public Rooms, Royal Infirmary, Market, and Market-street which gives an easy access to the heart of the city from the Quays, so long a *desideratum*; the Post-office, Mechanics' Hall, East Church, Orphan Asylum at Albyn-place, St. Andrew's Chapel, Free Churches in Belmont-street, Athenæum, North of Scotland Bank, Town and County Bank, Medical Society Hall, Lunatic Asylum, North of Scotland Assurance Office, Oldmachar Free Church, Bell's Schools, Frederick-street, &c. He also planned Bon-Accord-square and Terrace. Mr. Simpson, too, was the first to give an outline of the recently-contemplated city improvements; and his ideas will, doubtless, be found of great value, when circumstances favour that important undertaking. Mr. Simpson was also the architect of the Church of Elgin, General Anderson's Institution there, the Duchess of Gordon's schools at Huntly, the rebuilding of part of Gordon Castle, and the chapel attached to it. He planned and executed, either in whole or in part, the mansion-houses of Boath and Glenferness, Morayshire; Newe, Murtle, Meldrum, Heathcot, Park, Durris, Drumminor, Putachie, Crimondmogate, Scottstown, Haddo, Lessendrum, Thainston, Carnousle, Craig, Pittodrie and Tullos, Aberdeenshire; Stracathro and Letham, Forfarshire. Latterly, he planned the Free Church at Rothesay, the additions to Skene-house, and, at the period of his death, he was occupied with plans for the railway terminus in this city. In addition to the works above enumerated, we must not forget to mention Mr. Simpson's rebuilding of the bridge across the Spey, at Fochabers.

Mr. Ramsay says,—"The extensive business which Mr. Simpson thus enjoyed, was entirely the reward of his undoubted genius and taste. He was imbued with the warmest enthusiasm, and the finest feeling for art. He had great tact in the adaptation of his designs to any given circumstances; and where difficulties occurred, no man could display more adroitness in surmounting them. He was particularly happy in accommodating the style of his works to the purposes for which they were intended, and to the character of the situation in which they were placed. Thus, when at one time it was proposed to place the new Marischal College on the site now occupied by the Free Churches, in Belmont-street, he designed a magnificent classical building, with an expansive and imposing front, and lofty dome, admirably calculated to bring out the great artistic effect of which the situation was susceptible. But when this site was afterwards abandoned for that on which Marischal College now stands, his design was altogether different. Then he chose the cloistral, or monastic style, which was unquestionably the best adapted to the peculiarities of the retired site of the building; while it harmonized with the character of an academic institution. In process of time, however, the old site in Belmont-street was again to be occupied by a public building—comprising three of the Free Churches. In this case the funds were rather limited. An erection in the classic style was impracticable. Such a building as Marischal College would have been sadly misplaced. But true to the *genius loci*, Mr. Simpson adopted the style of ecclesiastical gothic, so moulding it to circumstances, as to take advantage of the very same peculiarities of situation which would have given so much effect to a building in the classic style. There was still the long-drawn horizontal line; while the effect which would have been secured by the lofty dome, was sustained by the tapering spire. These remarks will, perhaps, serve to convey some idea of the peculiar character of Mr. Simpson's professional genius and skill. Of both he has left many enduring monuments, which make us proud to claim him as a native of Aberdeen. We feel that we scarcely exaggerate his merits, when we say, that some of his best works, all circumstances considered, will not suffer by a comparison with those of another architect, also a son of Bon-Accord, the distinguished Gibbs. The work of both, although by no means the happiest of either, happens to be conjoined in our [illegible] and West Churches."

Competition.—Plans are wanted for schools at Bermondsey for 300 children, with residence for teachers: see advertisement.

IRON-WORK IN MASONRY.

FREEMASONS OF THE CHURCH.

April 13th.—Mr. French in the chair. A communication was read from Mr. Blacket, architect, accompanied by a drawing and description of St. Stephen's Church, Camperdown, Sydney, New South Wales, erected by him,—with one exception, the only church in that part which has a chancel. The Bishop of Tasmania was elected an hon. fellow. Mr. W. H. Rogers read a paper upon a singular alchemical MS., enriched with illumination of curious style. One of the most singular features of the book, is the "Rota" of Raymond Lullius, well executed on pieces of vellum, and let into the interior of the binding. Mr. J. West laid upon the table a large collection of drawings made by him during a continental tour. He first went to Antwerp, and commenced walking at Liège, proceeding by Cologne to Coblentz, then along the banks of the Rhine to Mayence, Frankfort, Heidelburg, &c., through Switzerland by Zurich, crossing Mont St. Gothard, visiting Milan, Padua, Venice, Vicenza, Verona, Bologna, and Florence, to Rome. All the guide books represent the journey as formidable; in none are the expenses estimated at less than 80*l*. The artist in question was absent fourteen weeks, and it cost him 32*l*. We mention this as an instance of what *may* be done.

A paper was then read by Mr. Mallcott, "On Masonry." He observed that the failures attendant upon employing iron cramps in masonry were too well-known to require any lengthened remarks from him. Sir Christopher Wren forbade the use of them when exposed to the air, but permitted them if within nine inches of air (See "Parentalia," page 286). The writer, however, was of opinion that they ought not to be resorted to at all, and he regretted to find among architects of the present day, their constant employment. He then stated, that when he constructed the domes to the turrets of the wings of the National Gallery, in Trafalgar-square, neither iron cramps, nor iron chain bars or cross bars were used, nor were they in the bell-turret of the Temple Church, recently built by him. The stones were so worked, that when placed in their several positions, they overlapped each other (and in such a manner as to prevent the rain from penetrating), forming a continuous bond from the bottom to the top; the finial was then put on, which completed the spire, forming a key-stone and tie to all. Mr. Mallcott stated he was not aware of a stone dome being so constructed before; he believed that the chain bar or cross bar was always used.

Mr. Combes informed the meeting that the churchwardens of West Ham Church, Essex, were about to destroy two of the original columns and arches to benefit a wooden gallery! and that the ancient inn, known as the "Spotted Dog," was to be pulled down. The magnificent altar in Reigate Church, Surrey, was also alluded to, in consequence of its *now being destroyed*.

St. Thomas's Church, Winchester.—This edifice, just now completed, deserves some further mention than was made of it the week before last, under our head of "Notes in the Provinces." It is a lofty and massive building of stone (with tiled roofs), in the early pointed style. It consists of nave, aisles, and an engaged tower on the south side of the nave, to receive a spire, 180 feet in height. We have seen only the outside ourselves, but a correspondent tells us that the nave and aisles have open timber roofs, all of good proportions; that there are no encumbrances of galleries, and that the seats are open, and kept low. The chancel and parvise are well proportioned, and the detail good. The windows display considerable variety. Mr. Elmslie is the architect. Some of the decorations are spoken of as being not so satisfactory in effect as might be desired.

The Queen's Monument at Guernsey.—We understand that the committee for the erection of the monument in commemoration of her Majesty's visit to Guernsey, have made choice of a plan for the building, but have not yet determined on the site. A competitor complains to us that the letter containing his name was opened. We do not remember the terms of the advertisement.

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